



GCSE



C720U10-1

WEDNESDAY, 17 MAY 2023 – MORNING

ENGLISH LITERATURE

COMPONENT 1

SHAKESPEARE AND POETRY

**2 hours plus your additional time
allowance**

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

**THE USE OF A DICTIONARY IS NOT
PERMITTED IN THIS EXAMINATION.**

INSTRUCTIONS TO CANDIDATES

**Use black ink or black ball-point pen or
your usual method.**

**For Section A, answer BOTH questions on
the ONE text you have studied. For
Section B, answer BOTH questions.**

**Write your answers in the separate answer
booklet provided.**

(Turn over)

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows:

Section A – about one hour

Section B – about one hour

The number of marks is given in brackets at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A.

(Turn over)

SECTION A

Pages

ROMEO AND JULIET

6–11

MACBETH

12–17

OTHELLO

18–23

MUCH ADO ABOUT NOTHING

24–30

HENRY V

31–35

THE MERCHANT OF VENICE

36–41

SECTION B

POETRY

42–48

(Turn over)

6

SECTION A (SHAKESPEARE)

Answer on ONE text only.

ROMEO AND JULIET

Answer BOTH 11 AND 12.

**You are advised to spend about
20 minutes on 11, and about 40 minutes
on 12.**

(Turn over)

- 11. Read the extract on pages 8 to 11.
Answer the following question:**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

- *12. Write about Romeo and how Shakespeare presents him at different points in the play.**

[25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

(Turn over)

8

[Enters the tomb.]

FRIAR LAWRENCE

**Romeo! O, pale! Who
else? What, Paris too?
And steeped in blood?
Ah, what an unkind
hour
Is guilty of this
lamentable chance!**

[JULIET rises.]

The lady stirs.

JULIET

**O comfortable Friar,
where is my lord?
I do remember well
where I should be;
And there I am. Where
is my Romeo?**

(Turn over)

[Noise within.]

FRIAR LAWRENCE

**I hear some noise, lady.
Come from that nest
Of death, contagion,
and unnatural sleep.
A greater power than
we can contradict
Hath thwarted our
intent. Come, come
away.**

**Thy husband in thy
bosom there lies dead;
And Paris too. Come, I'll
dispose of thee
Among a sisterhood of
holy nuns.**

**Stay not to question, for
the Watch is coming.
Come go, good Juliet, I
dare no longer stay.**

(Turn over)

[Exit FRIAR LAWRENCE.]

JULIET

**Go get thee hence, for
I will not away.**

**What's here? a cup
closed in my true
love's hand?**

**Poison I see hath
been his timeless end.**

**O churl, drunk all, and
left no friendly drop
To help me after? I will
kiss thy lips,**

**Haply some poison
yet doth hang on
them,**

**To make me die with a
restorative.**

Thy lips are warm.

(Turn over)

CAPTAIN OF THE WATCH

**[Within] Lead,
boy, which way?**

JULIET

**Yea, noise? Then
I'll be brief. O
happy dagger,**

**[Taking
ROMEO's
dagger.]**

This is thy sheath;

[Stabs herself.]

**there rust, and
let me die.**

**[Falls on
ROMEO's body
and dies.]**

(Turn over)

MACBETH

Answer BOTH 21 AND 22.

You are advised to spend about 20 minutes on 21, and about 40 minutes on 22.

- 21. Read the extract on pages 14 to 17. Answer the following question:**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

- *22. Lady Macbeth changes throughout the play. Write about some of the ways Lady Macbeth changes and how Shakespeare presents this.**
- [25 marks]**

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

MACBETH **[Aside]** **Glamis, and
Thane of
Cawdor:**

The greatest is behind.

[To ROSS and ANGUS]

Thanks for your pains.

**[To BANQUO] Do you not
hope your children shall be
kings,**

**When those that gave the
Thane of Cawdor to me
Promised no less to them?**

BANQUO **That
trusted
home,
Might yet enkindle you unto
the crown,
Besides the Thane of Cawdor.
But 'tis strange,
And oftentimes, to win us to
our harm,**

(Turn over)

The instruments of darkness
tell us truths;
Win us with honest trifles, to
betray's
In deepest consequence. –
Cousins, a word, I pray you.

Macbeth	[Aside] Two truths are told, As happy prologues to the swelling act Of the imperial theme. – I thank you, gentlemen. – [Aside] This supernatural soliciting Cannot be ill, cannot be good. If ill, Why hath it given me earnest of success, Commencing in a truth? I am Thane of Cawdor.
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(Turn over)

If good, why do I yield to that
suggestion,
Whose horrid image doth
unfix my hair
And make my seated heart
knock at my ribs
Against the use of nature?
Present fears
Are less than horrible
imaginings.
My thought, whose murder
yet is but fantastical,
Shakes so my single state of
man that function
Is smothered in surmise, and
nothing is,
But what is not.

Banquo

**Look how our
partner's rapt.**

(Turn over)

Macbeth **[Aside]** If chance will have
me king, why chance may
crown me
Without my stir.

Banquo **New honours come
upon him**
Like our strange garments,
cleave not to their mould,
But with the aid of use.

Macbeth **[Aside]** **Come what
come may,**
Time and the hour runs
through the roughest day.

OTHELLO

Answer BOTH 31 AND 32.

You are advised to spend about 20 minutes on 31, and about 40 minutes on 32.

- 31. Read the extract on pages 20 to 23. Answer the following question:**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

***32 Male and female relationships are important in Othello. Write about how Shakespeare presents ONE or TWO of the male and female relationships in the play. [25 marks]**

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

CASSIO Do not think, gentlemen, I am drunk; this is my ancient, this is my right hand, and this is my left hand. I am not drunk now, I can stand well enough, and I speak well enough.

ALL Excellent well.

CASSIO Why, very well then; you must not think then that I am drunk. **Exit**

MONTANO To the platform, masters. Come, let's set the watch.

IAGO You see this fellow that is gone before,
He is a soldier fit to stand by Caesar
And give direction. And do
(Turn over)

but see his vice –
'Tis to his virtue a just
equinox,
The one as long as th'other.
'Tis pity of him.
I fear the trust Othello puts
him in,
On some odd time of his
infirmity,
Will shake this island.

MONTANO But is he often thus?

IAGO 'Tis evermore the prologue to
his sleep:
He'll watch the horologe a
double set,
If drink rock not his cradle.

MONTANO It were well
The general were put in mind
of it.

(Turn over)

22

**Perhaps he sees it not, or his
good nature
Prizes the virtue that appears in
Cassio
And looks not on his evils: is
not this true?**

Enter RODERIGO.

IAGO **[Aside to RODERIGO] How
now, Roderigo?
I pray you after the lieutenant,
go.**

Exit RODERIGO

MONTANO **And 'tis great pity that the noble
Moor
Should hazard such a place as
his own second**

(Turn over)

With one of an ingraft infirmity;
It were an honest action to say
so
To the Moor.

IAGO

Not I, for this fair island:
I do love Cassio well, and
would do much
To cure him of this evil.

[A cry of] 'Help,
help!' within.

But hark! what
noise?

Enter
CASSIO,
pursuing
RODERIGO.

CASSIO

Zounds, you rogue, you rascal!

(Turn over)

MUCH ADO ABOUT NOTHING

Answer BOTH 41 AND 42.

You are advised to spend about 20 minutes on 41, and about 40 minutes on 42.

- 41. Read the extract on pages 26 to 30. Answer the following question:**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

***42. How does Shakespeare present love in *Much Ado About Nothing*? Refer to characters and events from the play in your answer. [25 marks]**

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

DON PEDRO How now, two of my
brother's men bound?
Borachio one.

CLAUDIO Hearken after their offence,
my lord.

DON PEDRO Officers, what offence
have these men done?

DOGBERRY Marry, sir, they have
committed false report,
moreover they have
spoken untruths,
secondarily, they are
slanders, sixth and lastly,
they have belied a lady,
thirdly they have verified
unjust things, and to
conclude, they are lying
knaves.

(Turn over)

DON PEDRO First I ask thee what they have done, thirdly I ask thee what's their offence, sixth and lastly why they are committed, and to conclude, what you lay to their charge?

CLAUDIO Rightly reasoned, and in his own division, and by my troth there's one meaning well suited.

DON PEDRO Who have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood: what's your offence?

(Turn over)

BORACHIO

**Sweet prince, let me go
no farther to mine answer:
do you hear me, and let
this count kill me: I have
deceived even your very
eyes: what your wisdoms
could not discover, these
shallow fools have brought
to light, who in the night
overheard me confessing
to this man, how Don John
your brother incensed me
to slander the Lady Hero,
how you were brought
into the orchard, and
saw me court Margaret
in Hero's garments, how
you disgraced her when
you should marry her: my
villainy they have upon
record, which I had rather**

(Turn over)

seal with my death, than
repeat over to my shame:
the lady is dead upon mine
and my master's false
accusation: and briefly
I desire nothing but the
reward of a villain.

DON PEDRO Runs not this speech like
iron through your blood?

CLAUDIO I have drunk poison whiles
he uttered it.

DON PEDRO But did my brother set thee
on to this?

BORACHIO Yea, and paid me richly for
the practice of it.

(Turn over)

DON PEDRO He is composed and
framed of treachery,
And fled he is upon this
villainy.

CLAUDIO Sweet Hero, now thy image
doth appear
In the rare semblance that I
loved it first.

HENRY V

Answer BOTH 51 AND 52.

You are advised to spend about 20 minutes on 51, and about 40 minutes on 52.

51. Read the extract on pages 33 to 35. Answer the following question:

Look at how King Henry speaks and behaves here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

***52. Henry's relationships with others are important in the play. How does Shakespeare present some of these important relationships? Refer to characters and events in your answer. [25 marks]**

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

**KING The gates of mercy shall be all
shut up
And the fleshed soldier, rough and
hard of heart,
In liberty of bloody hand shall
range
With conscience wide as hell,
mowing like grass
Your fresh fair virgins and your
flowering infants.
What is it then to me if impious war,
Arrayed in flames like to the prince
of fiends,
Do with his smirched complexion
all fell feats
Enlinked to waste and desolation?
What is't to me, when you
yourselves are cause,
If your pure maidens fall into the
hand
Of hot and forcing violation?**

(Turn over)

**What rein can hold licentious
wickedness**

**When down the hill he holds his
fierce career?**

**We may as bootless spend our vain
command**

**Upon th'enragèd soldiers in their
spoil**

**As send precepts to the Leviathan
To come ashore. Therefore, you
men of Harfleur,**

**Take pity of your town and of your
people**

**Whiles yet my soldiers are in my
command,**

**Whiles yet the cool and temperate
wind of grace**

**O'erblows the filthy and contagious
clouds**

**Of heady murder, spoil and villainy.
If not, why, in a moment look to see**

(Turn over)

**The blind and bloody soldier with
foul hand
Defile the locks of your
shrill-shrieking daughters,
Your fathers taken by the silver
beards,
And their most reverend heads
dashed to the walls,
Your naked infants spitted upon
pikes
Whiles the mad mothers with their
howls confused
Do break the clouds, as did the
wives of Jewry
At Herod's bloody-hunting
slaughtermen.
What say you? Will you yield, and
this avoid?
Or guilty in defence be thus
destroyed?**

(Turn over)

THE MERCHANT OF VENICE

Answer BOTH 61 AND 62.

You are advised to spend about 20 minutes on 61, and about 40 minutes on 62.

- 61. Read the extract on pages 38 to 41. Answer the following question:**

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

***62. The Merchant of Venice is a play about the importance of wealth. Write about how Shakespeare presents the importance of wealth at different points in the play. Refer to characters and events from the play in your answer. [25 marks]**

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

SHYLOCK

Shylock is my name.

PORTIA

**Of a strange nature is the suit
you follow,
Yet in such rule that the
Venetian law
Cannot impugn you as you do
proceed.
– You stand within his danger,
do you not?**

ANTONIO

Ay, so he says.

PORTIA

**Do you confess the
bond?**

ANTONIO

I do.

PORTIA

**Then must the Jew be
merciful.**

(Turn over)

SHYLOCK On what compulsion must I?
Tell me that.

PORTIA The quality of mercy is not
strained,
It droppeth as the gentle rain
from heaven
Upon the place beneath. It is
twice blest:
It blesseth him that gives, and
him that takes.
, 'Tis mightiest in the mightiest,
it becomes
The thronèd monarch better
than his crown.
His sceptre shows the force
of temporal power,
The attribute to awe and
majesty,
Wherein doth sit the dread

(Turn over)

and fear of kings;
But mercy is above this
sceptred sway.
It is enthronèd in the hearts
of kings,
It is an attribute to God
himself,
And earthly power doth then
show likest God's
When mercy seasons justice.
Therefore, Jew,
Though justice be thy plea,
consider this:
That in the course of justice,
none of us
Should see salvation. We do
pray for mercy,
And that same prayer doth
teach us all to render
The deeds of mercy. I have
spoke thus much

(Turn over)

**To mitigate the justice of thy
plea,
Which if thou follow, this
strict court of Venice
Must needs give sentence
'gainst the merchant there.**

**SHYLOCK My deeds upon my head! I
crave the law,
The penalty and forfeit of my
bond.**

SECTION B (POETRY)

The poems you have studied are:

THE MANHUNT by Simon Armitage

SONNET 43 by Elizabeth Barrett Browning

LONDON by William Blake

THE SOLDIER by Rupert Brooke

SHE WALKS IN BEAUTY by Lord Byron

LIVING SPACE by Imtiaz Dharker

**AS IMPERCEPTIBLY AS GRIEF by
Emily Dickinson**

COZY APOLOGIA by Rita Dove

VALENTINE by Carol Ann Duffy

A WIFE IN LONDON by Thomas Hardy

**DEATH OF A NATURALIST by
Seamus Heaney**

(Turn over)

HAWK ROOSTING by Ted Hughes

TO AUTUMN by John Keats

AFTERNOONS by Philip Larkin

**DULCE ET DECORUM EST by
Wilfred Owen**

OZYMANDIAS by Percy Bysshe Shelley

MAMETZ WOOD by Owen Sheers

**Excerpt from THE PRELUDE by
William Wordsworth**

Answer BOTH 71 AND 72.

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

71. Read the poem on pages 45 to 46, LONDON, by William Blake.

LONDON is a poem about a place. How does William Blake present this place in the poem? Refer to the contexts of the poem in your answer.
[15 marks]

(Turn over)

LONDON

**I wander thro' each charter'd street,
Near where the charter'd Thames does
flow,
And mark in every face I meet
Marks of weakness, marks of woe.**

**5 In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.**

**How the Chimney-sweeper's cry
Every black'ning Church appalls;
10 And the hapless Soldier's sigh
Runs in blood down Palace walls.**

(Turn over)

But most thro' midnight streets I hear
How the youthful Harlot's curse
15 Blasts the new born Infant's tear,
And blights with plagues the Marriage
hearse.

WILLIAM BLAKE

72. Choose ONE other poem from the anthology in which the poet also writes about a place.

Compare the way the poet presents the place in your chosen poem with the way William Blake presents the place in LONDON. [25 marks]

In your answer to 72 you should:

- **compare the content and structure of the poems – what they are about and how they are organised**
- **compare how the writers create effects, using appropriate terminology where relevant**

- **compare the contexts of the poems, and how these may have influenced the ideas in them.**

END OF PAPER